

MUSIC AND THE DRAMA.

THE COMING MUSIC FESTIVAL.

Expression has been given to a wise conception of the proper purpose and scope of a metropolitan musical festival in the selection and arrangement of works to be performed at the coming Music Festival, and the enlistment of the forces that are to co-operate in their performance. The concerts are to find justification, not in the fact that they will be bigger than those we have enjoyed during the season now ending, but in the circumstance that they will offer that which it was impossible for those concerts to provide on an adequate scale. A study of the splendid set of programmes constructed by Mr. Thomas will make this fact plain. The choral works as a rule are such as demand masses for their effective performance; and in the exception they are pieces that are made welcome by their novelty and the circumstance that a worthy representation of them could only be purchased under ordinary circumstances. The Beethoven High Mass is in this case because of the long study which it demands, and so also is the Berlioz music, the right to perform which had first to be purchased in Paris, together with a copy of the orchestral score, which still remains in manuscript. In the Bach cantata, "In feste Burg," (based on one of those old chorales, which remain the most impressive feature of the German Protestant Congregational service—in the Jubilate which Handel wrote to celebrate the Peace of Utrecht) and which from the time of Queen Anne up to the present has not been superseded in England as a solemn thanksgiving service, and in the colossal sacred Jewish oratorio, "Israel in Egypt," we have music the grandeur of which grows with the number of performers who unite their voices in it. Under the plan of assistance from the trained singers of other cities, the first two of these pieces will be given by the united voices of the New-York and Brooklyn choirs, the Worcester County Festival Association and the Reading (Penn.) Choral Society; in all about eighteen hundred voices; while the oratorio will unite the Handel and Haydn Societies of Boston, the Cathedral of Philadelphia, the Oratorio Society of Baltimore, and the local choirs thus bringing together nearly, if not quite, 3,000 voices.

The afternoon concerts derive their festival character from another source. The cooperation of the chorus being impracticable in them, their programmes are designed to meet the desire which the public feel for variety and brilliancy in instrumental pieces and for music in which the solo performers can exhibit their peculiar accomplishments. To prevent them from becoming commonplace or conventional, however, each has been given a distinctive character which contributes to the serious purpose of the entire scheme. The night programmes begin with a set of pieces from the classic writers, Bach, Mozart and Handel, and end with a set from the leading romantic writers, Liszt, Berlioz and Rubinstein, the middle numbers being the masterpieces of Beethoven and Handel. The first afternoon presents a well-contrasted and varied selection of pieces from eight standard composers; the second is made up entirely of fragments from the four music-dramas which comprise Wagner's Nibelungen tetralogy; while the third gleams the musical literature of Italy from the time of Corelli to to-day, showing in a series for strings, by the first composer, the beginning of the modern style of writing for instruments, and in an overture by Basini, the culmination which has been reached in Italy. But Italy has done little for instrumental music, and the most significant part of this programme is the list of solo and concerted pieces which have been borrowed from the operas of Cimarosa, Cherubini, Spontini, Rossini, Donizetti, Bellini and Verdi—composers who have successively headed the school of Italian opera writers through more than a century. Some of these will be entirely new to the public, as for instance the tenor air from Cimarosa's "Il Matrimonio Segreto," a long scene from Spontini's "La Vestale," and a sextet finale from Cherubini's "Les deux Journeys." The Wagner fragments of the second matinee have all been heard here in a detached form in the Philharmonic concerts of the last few years, but they have never been given with so complete and powerful an equipment as is designed for the festival, nor in the connected form which makes them an epiphany of the music and action of the marvellous series of artistic creations from which they are taken. Nor has the last scene of the tetralogy, in which the murder of Siegfried and the immolation of Brunnhilde resolve all the dubious workings of the plot and prefigure the final catastrophe, ever received such a performance in this country as it can expect from the festival orchestra of three hundred musicians and from Friedrich Mielcke, the ideal hercules of Wagner's musical tragedy.

Preparations for the festival are in a promising state of formlessness. The drill-room of the Seventh Regiment Armory has been changed into a concert room by the erection of a stage at one end, and the introduction of boxes and chairs for the audience. The level of the floor has been broken by the construction of a rising series of platforms, thus insuring to each one of the listeners a place from which the performers can be seen as well as heard. Devised have also been adopted to improve the acoustical qualities of the room, and at the mass rehearsal held last Thursday it was abundantly proved that the monster hall will answer its new purposes admirably. The plan of the stage is copied after that used at the Handel Triennials in the Crystal Palace. The orchestra will be massed in front and in the centre, while the singers will occupy seats arranged amphitheatrically and reaching up almost to the spring of the iron trusses which support the roof of the Armory. An organ, which has been specially built for the festival by Hillborne L. Roosevelt, has been placed under the stage, this disposition being made necessary by the need of all the stage room for the singers. The instrument was designed especially to support the chorus, and consists of one manual and one pedal keyboard controlling twelve registers with scales that are very large, and tones powerful, round and brilliant without being harsh. The keybox is placed directly in front of the conductor's stand, so that Dudley Buck who will play the organ will have the same view of Mr. Thomas that the orchestral musicians have. The keys are connected with the organ by electrical contrivances. There being insufficient height for them under the stage, the large pipes of the 32-foot Open Diapason stop of the pedal organ lie flat upon the floor. These are the stops of the organ:

MANUAL.

1 16-foot Double Mouthed Bourdon, wood, 58 pipes.
2 8-foot Open Diapason, metal, 36 pipes.
3 8-foot Double Mouthed Bourdon, metal, 36 pipes.
4 Steel Diapason-flute, wood, 28 pipes.
5 4-foot Octave, metal, 56 pipes.
6 4-pants, metal, metal, 22 pipes.
7 3-pants, Mirimand, metal, 36 pipes.

PEAL.

A musical piece entitled "All at Sea," by Mr. G. W. Jessop, author of "Sam'l o' Poem," will be brought out to-morrow night, at the Theatre of the San Francisco Minstrels. These minstrels end their season last night, and they will now travel through the country.

Miss Adelaide Detchen begins an engagement at Hayley's Theatre, Brooklyn, to-morrow night, as Agnes in "Wives." The actress is possessed, in no common degree, of the qualities of mischievous sprightliness and coquettish fascination, and her performance in "Wives" is delightfully comic.

The Postmaster-general has prohibited the delivery of money orders or registered letters in the United States Manufacturing Company, of Washington, D. C., and to the Dayton Mutual Aid Association of Dayton, Ohio. The prohibition is based upon the reports of the inspectors, who have declared the above concerns to be fraudulent institutions.

The auction sale of choice of seats to holders of subscription certificates will take place in Chickering Hall next Sunday evening, John H. Thompson being the presiding officer. Four of the boxes sold have been sold, and the price of these is placed at \$125; all other boxes hold four persons for choice, and are held at \$100. The premium bid for choice of boxes is to this valuation.

THE RETURN OF EDWIN BOOTH. Edwin Booth comes back to New-York to begin his season with an engagement of two weeks at the Bowery Theatre, beginning to-morrow night. He will

act a round of those old characters in which he is famous, and in many of which he is unequalled on the modern stage. The first week will be devoted to *Zwickel, Othello, Marchet, Bertrice and Iago*. Mr. Booth has had a season of great prosperity—and never was prosperity better deserved than by this true and great artist, who devotes his whole life and being to his art, giving form and practical application to the highest creations of poetry, doing everything possible to adorn and advance the stage, and nothing to sully or degrade it. Mr. Booth's return places once more within the reach of our patrician achievements in tragic acting that are to be seen in this generation, and the time is not far distant when the first of American actors will receive a royal welcome in the first of American cities. At the close of his engagement here Mr. Booth proposed to Europe, to go there and work up to the autumn in the theatre of 1880-'81—a tour of the provincial cities of Great Britain and France of Germany.

THE PHILHARMONIC SOCIETY.

The Philharmonic Society brought its fourth season to a close last night by a brilliant concert in the Academy of Music. The programme was as follows:

Overture—"Consecration of the House," Op. 124.
Concerto in B flat (Op. 18 first movement).—Brahms' *Clarinet Concerto*.
Romance.—"Unter Lindenblättern."—Mendelssohn.
Variety.—"Signor Campanini."—Weber.
Symphony, (London), No. 9.—Wagner.

There was only one novelty in this last—the piano-forte concerto, and an interesting one; it proved to be, though in its essence somewhat beyond the capabilities of the excellent young musician who undertook its interpretation. It is full of testimony to which not a half dozen members paid the least attention. Mr. White three times in as many minutes found time to attend to ex-President Hayes "as the late imbecile from Ohio." White is the excited orator who left the Kentucky delegation at the Chicago Convention, and has entitled to a brass medal. He "defied contradiction" to-day, and as he did so struck an attitude, and slapped his fat chest, and looked almost as fierce and dangerous as did Captain Sam Tappert when he ordered the "long comrade" to put "two black crosses to the name of Curzon." Nobody contradicted Mr. White; and when, in his fitful violent manner, he invited "the special attention" of his colleague from the 14th District (Mr. Carlisle) to certain things, that gentleman paid no attention whatever to the invitation.

Mr. McMillin, of Tennessee, followed Mr. White, and made a free trade speech. Messrs. Shattock and Hill advocated the measure before the House, and both of them deviated considerably in time to exposing the inconsistencies of the late Charles Latimer, of this city, drew a large and fashionable assembly to Calvary Church, in Fourways, yesterday. At 3 p.m. the carriages containing the bridal party drove up to the wedding, the houses being decked with white satin roses, while the drivers were button hole bouquets of white lilies. There were no decorations in the church. The Rev. Arthur Brooks married the pair, the wedding having been originally announced to take place at his church, which was recently burned. The ushers were O. H. Northcott, son of Sir Stafford Northcote, of Enfield, Mr. De Villeneuve, Secretary of the Russian Legation at Washington, James Lowdes and Colonel Frederick Poor, of Washington, Charles H. Smith, Jr., and Henry A. Murray. The best man was Mr. Colagan, son of Lord Colagan, of the British Legion. The bridesmaids, two sisters of the bride, were dressed in watered silk and lillie and the others in white satin and brocade. They carried very large bouquets of pink roses. White satin formed the bride's dress, the front being draped with bouquets of point d'anche lace and garnished with white lilies. The same flowers formed the corsage and hand bouquets. The square corsage was trimmed with diamond lace, which also formed the sleeves and vest. The ornaments were diamonds. Miss Lowdes was given away by her brother, on whose arm she entered the church, preceded by the usher and two of her sisters. In the front pews sat Miss Lowdes, the bride's mother, and four of her sisters. Three of these, who are married, were with their husbands: Richard Hoffman, Robert C. Cornell and Mr. Brown. A small reception was held at the house of Mrs. Lamson, No. 11 West Twenty-third-st., where there were refreshments served by Pinard. Laundry furnished the flowers. The moral decorations were very extensive and tasteful.

It is gratifying to know that the silk industries of the country, notwithstanding the great competition at home and abroad, are enabled to hold their own and keep their mills open and at work. It is said that this country is second to none in the quality of its silk, and very great, and small as the profits are, there seems sufficient to turn the mill wheels. It is said also that most of the manufacturers did not undertake in consequence of the depression to make any more silk than was necessary for their trade, and that the market was rapidly progressing.

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